

If You Want The Journal Again, Read Page 3

GRAND RAPIDS MEETING, MARCH 19-23, 1917

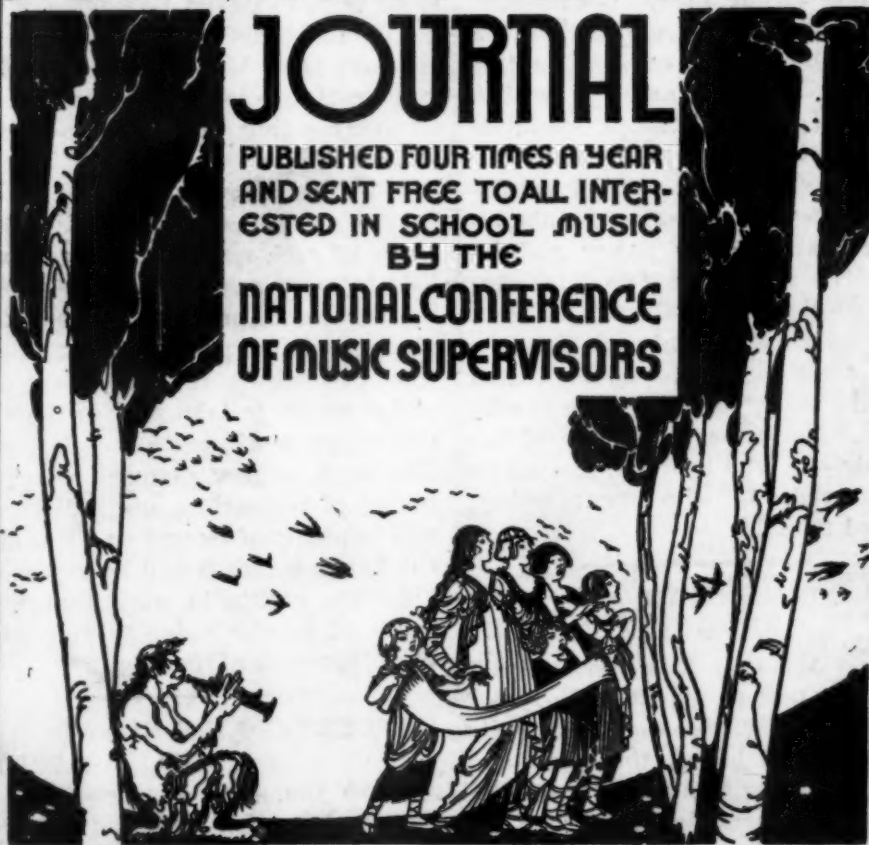
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MARCH 1917

NO. 4

MUSIC SUPERVISORS' JOURNAL

PUBLISHED FOUR TIMES A YEAR
AND SENT FREE TO ALL INTERESTED IN SCHOOL MUSIC
BY THE
NATIONAL CONFERENCE
OF MUSIC SUPERVISORS



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ADDRESS ALL COMMUNICATIONS REGARDING THE JOURNAL
TO PETER W. DYKEMA, U. OF W. MADISON, WISCONSIN

WHY GO TO GRAND RAPIDS?

To the wealth of material in our symposium on this subject, the editor will not attempt to add anything new. He wishes merely to draw attention to one significant fact, namely,—the writers who in the three volumes of our Journal have urged attendance at our annual Conferences include the larger number of the more important supervisors in this country. Scarcely any city with a vigorous policy of school music instruction has failed in the past three years to send one or more of its supervisors to our gatherings. Like attracts like. Where power and inspiration are to be found, thither will go those who already have it. They go to renew and replenish.

It costs money to go to Grand Rapids, but it may cost more to stay away. Remember the story of the talents—he who hoarded, lost all he had saved, he who spent wisely, reaped twofold.

OUR COMMUNITY

SINGING PAMPHLET

By the time this issue reaches you, our new pamphlet of *Fifty-five Songs and Choruses For Community Singing* will be off the press and ready for distribution. We shall become well acquainted with it in Grand Rapids because it will supply the larger portion of the material we shall sing. If you are not to be in Grand Rapids, send 10 cents for a copy to the publisher (C. C. Birchard & Co., Boston). You will find much to interest you—the songs finally chosen, the arrangements of them, the historical and interpretative notes printed for each one, and the general suggestions for increasing singing in America. You will be

surprised also to learn of the five available forms in which the material may be procured—vocal parts alone, complete accompaniment, lantern slides, band and orchestra parts.

DO IT RIGHT.

Now that you have made up your mind to go to Grand Rapids, plan to get the full benefit of the Conference. Be there early Monday morning and stay until the close of the Friday afternoon meeting. There are no duplications of events. Each section of the day has its own particular place in the general scheme. The fixed hours of each session, the long periods between sessions, and the convenient arrangements for meeting places make it possible for anyone who will wisely conserve his time and strength to take part in the entire program without undue fatigue. The week as now planned is not a period of recreation, and still there will be plenty of recreation. But our chief hope is that it will be a week of vigorous, profitable work that will prove of greater value to you than any other week of the year.

CONCERNING HOTELS AT

GRAND RAPIDS

Have you made your reservation at Grand Rapids? If not, do so now. There is a big demand not only from the supervisors but also from the members of the National Bowlers' League which meets in Grand Rapids during our period. The official hotel is the Pantlind, with rooms from \$1.50 up. The cheaper single rooms are all gone but it is possible for groups of four to obtain splendid accommodations still at \$2.00. Then there are several other excellent hotels within easy reach of the Pant-

lind—either on foot or by the car. The Morton has rooms from \$1.00 up, without bath, or from \$2.00 up, with bath. Two in a room, \$3.00 with bath. The Rathbone and the Cody offer rooms without bath at \$1.00 and up single, with bath, \$1.50 up. Where there are two in a room the rates are lower. It will of course be more convenient to be at the Portland, the headquarters, but it is by no means necessary. You will miss only a little if you stay at one of the other hotels or even at a private home. Mr. John W. Beattie, our host, guarantees that there will be ample accommodations for 1,500 or more of us. So come, assured that you will have a good place to rest and sleep.

HELP THE TREASURER

Whether you are new or old, help avoid congestion at Grand Rapids, by sending the Treasurer at once your application with check. See form on page 29.

THE 1918 MEETING.

At least two enterprising cities have already sent in invitations for our 1918 meeting. These, together with all others, will be presented at our business meetings in Grand Rapids. Would your town like to be our host? If so let us have a formal statement. But, remember, no invitation will even be considered that does not have the hearty endorsement of the local Supervisor of Music.

NATIONAL CELEBRATIONS

Did you have a celebration of the National Week of Song during February? If not, plan for it next year. Are you going to join in a great song peace jubilee when the warring nations lay down their arms, forever,

we all hope? A number of the publishers have issued peace songs and one society in Chicago, the National Choral Peace Jubilee Committee (Home Insurance Bldg.) has a special pamphlet of ten peace songs for just this purpose. Realize this great civic opportunity. Nothing lends itself to the expression of thankfulness for peace so well as song. Nothing so unites varying ideas into a sympathetic understanding brotherhood as chorus singing. Come, let us sing together!

DO YOU WANT THE JOURNAL NEXT YEAR?

Heretofore we have been sending the Journal to about six thousand people. This issue goes to nine thousand names. The additional expense is more than our present resources from advertising will allow. What is to be done? We must either cut down our circulation to 6000 as before or we must show our advertisers that we have more than 6000 interested readers. So you must indicate whether you really want this magazine again next year. You may have it free—all four issues, *provided* you request it immediately from the editor. Use either the postcard enclosed with this issue or any other card or a letter. If we do not hear from you, we shall decide that if you are not sufficiently interested to write your name and your claim to a place on our list on a card and affix to it a stamp, you do not want us to go to the trouble and expense of sending you the Journal hereafter. And do it now! Our advertising and printing contracts are made in the spring. Moreover do your part in letting our advertisers know that you read their announcements.

Final Program of the Grand Rapids Meeting Music Supervisors' National Conference

March 19-23, 1917

Official Headquarters and place for all meetings, not otherwise specified, Hotel Pantlind

TIME OF MEETINGS:—9:00 to 11:30, Mornings; 1:30 to 4:00, Afternoons.

MONDAY

- 9:00 A. M.—Visiting Local Work, Grades and High School (Descriptive schedules and
1:30 P. M.—guides will be provided at the headquarters).
8:00 P. M.—Armory—Local concert, vocal and instrumental, by high school groups.

TUESDAY

- 9:00 A. M.—Visiting classes. In five buildings, these will be taught by the local supervisor and his assistants. In other buildings, some or all of the following visiting supervisors will have classes: Eleanor Smith, W. A. White, Osbourne McConathy, Catherine Strouse, Agnes M. Fryberger, Theophilus Fitz, Geo. O. Bowen, J. Beach Cragun, Margaret M. Streeter, T. P. Giddings, Beulah Hootman. There will be three periods of 25 minutes each followed by a recess of 15 minutes for discussion. After the recess the same teacher will take the same three classes for additional periods of 20 minutes each.

In order to avoid congestion, admission to these various demonstrations will be by ticket only—a fixed number being provided which may be obtained at the headquarters. Separate tickets should be requested for the two sessions into which this morning's work will be divided. A schedule of the grades and buildings in which the teaching will be done and a general statement of the work to be attempted will be posted.

- 11:45 A. M.—Central, Union, and South High Schools. Short assembly exercises followed by lunch.
1:30 P. M.—Central High School: Public Meeting: Address of Welcome by Superintendent W. A. Greeson; President's address by P. W. Dykema; Address by Percival Chubb on "Music as a Folk Art". Community Singing—Selections by Grand Rapids Woodwind Quintet.
6:00 P. M.—Association of Commerce Building—Informal Banquet (\$1.00 per plate).
8:30 P. M.—Central High School—By courtesy of Grand Rapids Teachers' Club, Concert of Folk Songs by the Misses Dorothy, Rosalind, and Cynthia Fuller, in partial exemplification of Mr. Chubb's address.

WEDNESDAY

- 9:00 A. M.—Powers' Theatre—Topic: Instrumental Music in the Schools—J. W. Beattie (Michigan), with illustrations furnished by pupils from his schools; Glenn H. Woods (California), R. C. Sloane (Indiana); Anton Embs (Indiana); Arthur J. Abbott (New York). Time limits: The leader 50 minutes; the others 10 minutes each.
12:00 Noon—Luncheon group of officers and advisory council.
1:30 P. M.—Armory. Address by Father W. J. Finn, Chicago, on "Music and Morality" (a psychological phase).
3:00 P. M.—Armory. Vocal and instrumental concert by younger children. One part of the program will be "Walrus and Carpenter" sung by 1,000 sixth grade children accompanied by grade school orchestra.
6:00 P. M.—Formal banquet (\$1.50 a plate) and social gathering: Three or four short talks followed by "stunts" and "mixer": for conference members only.

THURSDAY

- 9:00 A. M.—"The Education of the Supervisor"—Supt. John H. Francis (Columbus, Ohio); Hamlin E. Cogswell (District of Columbia); C. H. Farnsworth (New York); Caroline V. Smith (Minnesota). Time Limit: Leader, 30 minutes, each of the others, 10 minutes.

10:15 A. M.—Address: "The Photography of Sound Waves" (Illustrated on the stereopticon screen)—Professor Dayton C. Miller, Cleveland, Ohio.

11:00 A. M.—Business meeting: All matters to be discussed should be presented to the Secretary by 9:00 P. M. Wednesday.

1:30 P. M.—Address: "Standards, tests and measurements in Music Teaching"—Professor Raymond H. Stetson, Oberlin, O.

2:15 P. M.—Round Table Discussions.

(NOTE: The following twelve discussions, are scheduled to be carried on in various rooms of the Hotel at one time. It is possible that some of the groups may be combined. Moreover, place will be found for any topic not scheduled for which there is sufficient demand.)

1. The Voice of the Boy—with special reference to the four years from age 11 on—Chairman, Father W. J. Finn, Chicago, Illinois, Secretary, Caroline B. Bourgard, Louisville, Ky.
2. Band and Orchestra Material—Discussion will start with a consideration of the lists published during the year in the Music Supervisors' Journal. Chairman, Mr. Will Earhart, Pittsburgh, Pa., Secretary, Miss Ada E. Bicking, Evansville, Ind.
3. The Supervisor and the Grade Teacher and the Private Teacher. Chairman, Mary M. Conway, New Orleans, La., Secretary, C. H. Miller, Lincoln, Neb.
4. Material for Public Performances by Grade Children—being a discussion of specific works along the general lines laid down by Irving W. Jones in his address at the Lincoln Conference (see 1916 Book of Proceedings). Chairman, Hollis Dann, Ithaca, New York, Secretary, Juliet McCune, Omaha, Neb.
5. The School Survey. Chairman, J. Beach Cragun, Chicago, Ill., Secretary, Ella M. Brownell, St. Johnsbury, Vt.
6. Methods: Teaching Literature and Teaching Music—a comparison. Chairman, Helen Foxgrover, Milwaukee, Wis., Secretary, P. C. Hayden, Keokuk, Ia.
7. Harmony Classes in the High School. Chairman, Carolyn V. Alchin, Los Angeles, Cal., Secretary, Augustus Zanzig, New York.
8. Problems in Education of the Supervisor, Chairman, C. A. Fullerton, Cedar Falls, Ia., Secretary, Clyde Foster, Ypsilanti, Mich.
9. Final Discussion of work seen in Grand Rapids, Chairman John W. Beattie, Grand Rapids, Secretary, Florence Allen, Grand Rapids.
10. Music Appreciation in the Grades, Chairman, Agnes M. Fryberger, Minneapolis, Minn., Secretary, Ernest G. Hesser, Bowling Green, O.
11. Time Allotments: What should we strive for? Should all pupils be required to take some music all the time? Chairman, Lillian McCracken, Boulder, Colo., Secretary, E. B. Birge, Indianapolis.
12. The Relation of the Supervisor to Festivals in the Schools, Chairman, E. B. Gordon, Winfield, Kan., Secretary, Nettie C. Doud, Springfield, Ill.

3:30 P. M.—Armory—Final rehearsal for supervisors' concert.

6:00 P. M.—Informal Banquet (\$1.00 a plate).

8:30 P. M.—Armory—Supervisors' concert consisting of two parts:

(a) Community Singing by supervisors and audience, led by Mr. Harry H. Barnhart of New York.

(b) Program by the supervisors led by Father W. J. Finn of Chicago.

(Note: The material for the supervisors' concert has been collected into a 25 cent pamphlet by C. C. Birchard Co., Boston, Mass.)

10:00 P. M.—Armory—Conference Photograph.

FRIDAY

9:00 A. M.—"The Extension of Music into Schools which at Present Have Little or None"—Frank A. Beach, Kansas; Paul E. Beck, Pennsylvania; Milton Cook, Tennessee; S. S. Myers, Kentucky. Demonstrations of work carried on in rural schools in the neighborhood of Grand Rapids. Time limits: Leader, 20 minutes; others, 10 minutes each.

11:00 A. M.—Business meeting: All matters to be discussed should be presented to the Secretary by 9:00 P. M. Thursday.

1:30 P. M.—Topic—"How to Cause the Present General Interest in Community Music to Develop into Permanent Art Manifestations"—Harry H. Barnhart, New York, Frances Brundage, Chicago, Henrietta Baker Low, Baltimore, George Colburn, Winona, Minn. Time limits: Leader, 30 minutes; others, 15 minutes each.

3:45 P. M.—Meeting closes.

4:15 P. M.—Special train leaves for Chicago, arriving there at 8:50 P. M.

Why Go To Grand Rapids?

A Symposium — by Some of Our Members

I.—A FINAL WORD FROM OUR HOST, JOHN W. BEATTIE, Grand Rapids, Mich.

Our plans for entertaining the conference are now pretty thoroughly worked out. We have prepared to throw open practically every school in the city for the visiting, but shall attempt to systematize this in such a way that the visitors will be distributed as equally as possible. This will require co-operation on the part of our guests, but we feel sure that we shall have that. The schools to be visited during any half day will be listed, together with a brief characterization of each school, and the type of work which will be done. These schools will be numbered and visitors permitted to choose any building.

As selections are made by number, tickets will be issued. When thirty tickets have been issued for any school, it will be cut off the list. Admittance to schools will be by ticket only. Guides in uniform will be ready to conduct parties to the various buildings. We have been careful to include in our list some schools where the work is interesting because of peculiar and difficult problems.

We are looking forward to the conference with much pleasure. We have worked hard for its success and hope that you will find something of value in what we have to offer.

II.—T. P. GIDDINGS, Minneapolis, Minn.

The program looks fine to me. The hours especially.

I go for the inspiration of meeting others doing the same kind of work. I want to keep up with the times. My Board of Education and Supt. also want to have me keep up with the times.

We will be there.

I am coming and also two of my assistants.

I look forward to a fine time at Grand Rapids.

III.—ADA BICKING, Evansville, Ind.

As the school year advances and when we are in the thick of things. I believe we find ourselves constantly giving out and continually drawing from our store house. We become conscious of our needs and our shortcomings; our larder seems almost empty; our faith in ourselves begins to wane, and we feel that instead of making deep grooves and lasting impressions we are not even scratching the surface.

Then we begin to look about us—We wish we might compare our plan of things with that of our sister or brother supervisor in a neighboring city. We find the need of the association of others who are of our same conviction and to know of the progress being made by others who have hitched their wagons to our same star.

So we go to the fountain head for refreshment, for inspiration, for comparison, for a new perspective. There we find the professional tonic which every Supervisor of Music may take in large doses, for the supply is unlimited. Since it has been ap-

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22 Operettas and Cantatas

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Have you organized to meet the new demand?

Bring old and young together to sing the songs of common appeal—the songs of the people, sung by the people.

These songs have been printed in keys that bring the melody range within the compass of untrained voices. *The average voice can sing them.*

Music is the common heritage of man. Give everyone in your community a chance to sing.

If you want the name of your School printed on each copy and so give it the local stamp, we will do so without charge on all orders of one hundred or more copies. Don't skimp your first order.

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pointed unto us to teach, it is also appointed unto us to attend the National Supervisors' Conference to be held this year in Grand Rapids.

IV.—OSBOURNE McCONATHY,
Evanston, Ill.

There has never been as much interest and enthusiasm as is being shown this year. This is surely going to be the largest and the best conference that we have had. Let us hope that everybody will be on hand promptly on Monday morning, March 19th, and will be prepared to stay until the closing of the final session on Friday. Our program contains interesting and important matter for everybody and the pleasure of meeting our old friends and making new acquaintances again attracts us strongly. Let us all pull together to make this the best conference yet.

V.—JULIET McCUNE,
Omaha, Neb.

My chief desire in attending the meeting at Grand Rapids is to keep in touch with those who are working along the same lines—to gain the inspiration from their frank and heartfelt talks concerning their joys, their woes, their successes and their disappointments as well as the opportunity of viewing at close range the work of the pupils under the instruction of Mr. Beattie.

A supervisor's work keeps him so alone he is apt to become narrow unless he takes every opportunity that presents to broaden his angle of vision and this meeting is a most cogent factor in a broadening process.

VI.—EDWARD B. BIRGE,
Indianapolis, Ind.

From the reports coming daily to my desk, I should judge that Indiana will be well represented at the Conference. I have sent letters to all of our supervisors urging them to come themselves and urge their fellow workers to come and am receiving encouraging replies to these letters. We ought to have the largest and best Conference of our history.

VII.—HENRY M. BUTLER,
St. Louis, Mo.

Because "birds of a feather flock together", and since singing teachers are believed to be "musical birds" it is eminently proper for them to spend a week in a grand *study and song-fest*.

Supt. W. L. Caxton, Commissioner of Education says "When I was a City Supt. of Schools I took care that we had a good Supervisor of Music", and since vocal music is regarded as one of the essential studies, it is of the utmost importance that every Supervisor should be "on the job" for all it is worth. These "get-together-convocations" are great educators. The Lincoln meeting was fine: will the Grand Rapids equal it in attendance and efficiency?

VIII.—F. W. ARCHIBALD
Salem, Mass.

A personal letter concerning the Grand Rapids Conference has been mailed today to all the supervisors in Massachusetts; also to members of the Advisory Council in New England. It is too early to make any prediction regarding the number attending the Conference but we al-

Twenty-Second
Annual Session

Twenty-Second
Annual Session

THE NEW SCHOOL OF METHODS IN PUBLIC SCHOOL MUSIC

FRANCIS PARKER SCHOOL

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CHICAGO, ILLINOIS

JULY 21st--AUGUST 11th, 1917

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ALL SUPERVISORS OF
MUSIC AND TO GRADE
TEACHERS

WRITE FOR THE CATALOGUE

ADDRESS

Music Department, American Book Company

330 EAST 22ND STREET

CHICAGO, ILL.

Mention the Journal when you write our Advertisers.

ready have six from Boston who have signified their intention of going. I expect to be there myself.

IX.—ARTHUR J. ABBOTT,
Buffalo, N. Y.

I could not attend the Lincoln meeting of the Conference and so, for me, the year has been filled with regrets over a great opportunity lost. Should I miss the Grand Rapids meeting the resultant regrets would mean another year of still greater mental discomfort. Perhaps your experience has been the same as mine: if so you will understand why I am going to Grand Rapids.

If I am to meet the demands of the future it is necessary for me to seek every possible source of inspiration and to my mind the Music Supervisors' National Conference is the greatest source of all. And that is the real reason why I am going to Grand Rapids.

I am sure your opinion of the Conference is the same as mine, so we shall meet at Grand Rapids a thousand strong, and I am hoping (if the Editor will allow me to say it) that you will all be our guests here in Buffalo at the earliest possible date, perhaps in 1918.

X.—LILLIAN McCracken,
Boulder, Colo.

1. If you wish to get a wide vision, to determine the essentials, and to see the high points to be attained in Public School Music—Go to Grand Rapids.

2. If you have something too good to keep and wish to pass it on—Take it to Grand Rapids!

3. If you wish something that someone else has of knowledge, skill or experience—Go to Grand Rapids!

4. If you wish to discover whether or not you are in a rut—Go to Grand Rapids!

5. If you need to realize that no matter how well you are doing a thing, there are others who can do it infinitely better—Go to Grand Rapids!

6. If you wish to benefit by the meeting of men and women who are writing many of our school songs—compiling our school books—opening new fields in community work and whose stimulating effect is invaluable—Go to Grand Rapids!

7. If you wish to know how to help uplift and enrich and ennoble your own subject in your own "hometown"—Go to Grand Rapids!

8. If you wish to lose sight of self and see the bigness of your subject—Go to Grand Rapids!

XI.—E. B. GORDON,
Winfield, Kansas.

The reason we should go to Grand Rapids is because we cannot afford to stay at home. The Conference is growing with such tremendous strides and the whole field of public school music is changing and developing so rapidly that a music supervisor simply dare not stay away from this annual meeting.

With me personally, it is the best investment of the year to spend a few days in close fellowship with those interested in the same things I am. I always go home walking on air and determined to take a new grip on things and strive for new achievements.

It has been my good fortune to be in close touch with those having in charge the plans for the coming meeting and I happen to know that we are to have the "time of our lives".

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The Most Popular
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Arranged by George Rosey for complete orchestra. All parts made so that it is effective with any combination. The best collection ever published for players who are fairly proficient.

Contents include Melody in F, Under the Banner of Victory, Spring Song, Serenata, Songes D'Amour, The Secret, La Sorella, Polish Dance, Charge of the Hussars, The Little Toy Soldier, Bridal Chorus "Lohengrin" Coppelia, Entry of the Gladiators, La Cinquantaine, Simple Aveu, Salut d'Amour.

Prices, single parts, 25c; 10 parts, Cello and Piano, \$2.00; Full Orchestra and Piano, \$2.50; Organ part, 50c.

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OPERETTA FOR GIRLS' VOICES
including solos, and three-part choruses

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Contains a clinging, haunting WALTZ
THEME that will send any audience
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Gives opportunities for Rhythmic and
Expressive Dancing, and all sorts of fun.
It is not too taxing, and is delightful
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details of setting, characters and plot.

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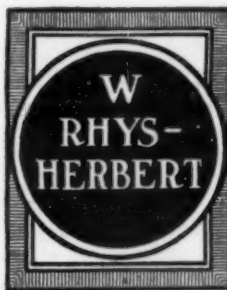
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If there were no other reason, I should regard it worth all it costs to see my friend Mr. T. P. Giddings acting as Sergeant-at-arms at the various sessions and ruling with an iron hand.

XII.—HOLLIS E. DANN,
Ithaca, N. Y.

There are as many as one hundred and one reasons why the music supervisor should attend; among them are the following:

The Music Supervisors' National Conference is the liveliest, most progressive, most interesting and most helpful meeting of the year for teachers and supervisors of music in the public schools.

The benefits derived from a week's association with several hundred wide-awake and progressive supervisors is an opportunity which comes but once a year and which we cannot afford to miss.

The country-wide character of the Conference membership makes the meeting especially valuable. When Maine meets and comes to know Louisiana, when New York fraternizes with California, when teachers from all sections of this great land, each and all working together for a common purpose, meet together in a spirit of harmony and good fellowship, who can afford to be absent?

I am looking forward to the meeting with keen anticipation.

XIII.—AGNES M. FRYBERGER,
Minneapolis, Minn.

WARUM?

A multitude of answers speeds to the question, "Why To Grand Rapids should one go?" And scarce a sane negation In all the number.—Why?

To keep from growing mossy;
To get energy anew;
To learn from broad experience
What other folks can do.

Among the "folks" you're sure to see
(And hear as well) are: J W R,
The genial host; and P W D—
Whose smile's worth goin' miles to see.

The musical Chief, Mons. E L C
Will tell of activities in San Louee.
The cultured professor, Hollis E D
Will adjust methods to music with nicety.

Should you care for songs for Community

You'll get ideas from Elizabeth C,
Or that Kansas cyclone E B G;
And marvelous sight-reading from
T P G

And approved terminology from K
W G,

And how to get "credits" by W E,
And how to "arrange times" by R
L B,

And manage school orchestras by Anton E,

And be part of a chorus under H
H B,

And do everything well by Osbourne
Mc C.

You've missed a lot—take it from me—

If acquaintance you've none with
Ada B,

Or Mary C from the Creole land, or
Mabelle G,

If your taste should turn commercially,

Hear some new records of Frances C,
Or Frederick G, or Thomas E,

Or, get views on books from C H C
And G and C, S B, and A B C.

Lastly, if no other reason draws,
Just use the feminine "because".

Your School Entertainments

are often the key to your success. They can be wisely selected from our Help-U-Catalog, which lists a line of OPERETTAS, CANTATAS, PLAYS, DRILLS, PAGEANTS, FOLK-SONGS suitable for all occasions. Have you tried the Eldridge Action Songs? See Catalog.

The Captain of Plymouth, opera for H. S. \$1.00
The Hermit of Hawaii, opera for H. S. \$1.00
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XV.—M. TERESA ARMITAGE,
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The Music Supervisors' National Conference is working as a unit to make music a very vital factor in organized education. It believes that music, when it has its rightful place in education, will probably be the most important subject in the curriculum, and it believes that the wide-awake teacher of music is to prove the great factor in bringing about this awakening in education. When it comes, the music teacher will find himself and herself a true citizen of the best culture in the country, well-paid and highly respected as a contributing factor to the democracy and spiritual growth of America.

XVI.—EUGENE M. HAHNEL,
St. Louis, Mo.

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If the pendulum swings far to one side it must have a chance to swing as far toward the opposite side or else there will be no use having one. If you intend to let your life's pendulum start only in one direction of self-centeredness you will on the next

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What you need is more pep and what we need is more pep. So come on now and go to Grand Rapids and have the best time ever.

XVII.—ALICE C. INSKEEP,
Cedar Rapids, Iowa.

Past experience in attendance at many National Conventions has confirmed me in the belief that no really *live* supervisor can afford to miss these meetings—Why?

Because one has an opportunity to lay aside, for one week his own problems and observe others mastering theirs, thereby gaining larger intelligence in his own administration. New ideas in compilation of programs and organization of public performances are extremely helpful.

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The above list is typical. If all PROGRESSIVE MUSIC users were listed in type similar to those quoted eight and one-half pages (five columns to the page), of the MUSIC SUPERVISORS' JOURNAL would be required. The full list of users will be sent to any one interested. Address the nearest office.

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AS TO THE MISSES FULLER

(EDITOR'S NOTE: The programs of our annual meetings have studiously avoided scheduling events which had little or no connection with our immediate problems of public school music. The following material concerning the work of the three young ladies who, through the courtesy of the Teachers' Club of Grand Rapids, are to give us a concert in partial exemplification of Mr. Chubbs address on Music as a Folk Art will show that this event has definite relation to our work.—P. W. D.)

"Folk songs sprang from the very heart of the people, and flit from age to age, from lip to lip of shepherds, peasants, nurses, of all classes that continue nearest to the state of natural man. They make music with the splash of the fisherman's oars, and the hum of the spinning wheel, and keep time with the step of the ploughman as he drives his team. Indeed, the pastimes and the labors of the husbandman and the shepherd were long ago a kind of natural opera. Each task had its own song—ploughing, seed-time, harvest, marriage, burial, all had their appropriate ballads or dirges. The country seems to have aided man in the making of these songs, the bird's note rings in them, the tree has lent her whispers, the stream its murmurs, the village bell its tunes. The whole soul of the peasant class breathes in their burdens as the great sea resounds in the shells cast up on the shores. Folk songs are a voice from secret places, from silent people, and old times dead, and as such they stir us in a strange, intimate fashion."

—ANDREW LANG.

After a summer spent in England, the Misses Dorothy, Rosalind and Cynthia Fuller have returned to the United States to continue their charming and unique recitals of English, Irish and Scottish folksongs.

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In their recitals sometimes Dorothy sings; sometimes Rosalind; again each answers each in dialogued duet; or all three bear a refrain. Cynthia, whether she sings or not, accompanies the others with the soft tones, gentle coloring, and pleasant, pulsating rhythm of the Irish harp.

They begin with an ingratiating prologue, they end with a merry, quizzical farewell. Between there are many songs of many moods from a long list of counties in England, from Scotland, Ireland, and the small islands of the North Sea and

the English Channel. There are rhythmically swaying, crooning cradle songs, children's songs, "London Bridge," "The Roman Soldiers," and the rest of the delightful nonsense refrains of childhood, songs of mating and parting, the everlasting theme of English love songs, the occupational songs of shepherd, ploughman, and fisherman, songs of tender longing, melancholy, whimsical fancy and humor.

The performances of the Misses Fuller have had the result of reviving interest in the old folksongs, which, because they were the music of the country folk with no thought or consciousness of art, became absolutely sincere. It is to be sincerely hoped that the renewed interest may cause them to be heard again in our homes and schools. Certainly they fit the lips of children better than do the vulgar ragtime songs of the day. The Misses Fuller do not preach the superiority of their art; they do much better by proving it beyond fear of argument. Theirs is a high art, and they are altogether charming as its expositors.

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Public School Music and the Publisher

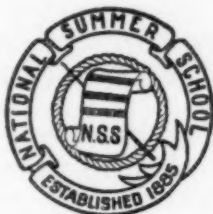
(INTRODUCTORY NOTE: This article has been written at the request of the Editor by a member of one of the important music publishing houses. To avoid any semblance of advertising it is printed anonymously.—P. W. D.)

The disposition to question the sincerity of public school music publishers toward the development of the subject is regrettable. Based, as it is, upon a lack of knowledge of the history of public school music in this country it fails to do justice to an interest in the cause of public school music which has been rather peculiar. Music books are by no means the remunerative part of the publications of the larger school book houses that they are popularly supposed to be. The reason that so much attention has been given to music by publishing houses lies in the fact that two of the largest school book houses in the country started business with music books, Ginn & Company and Silver, Burdett & Company. Years ago the house of Ginn, Heath & Company came into existence through the publication of the "National Music Course" by Luther Whiting Mason.

Because of the fact that these two houses began with the publishing of music books there naturally followed the tradition in both of them that school music was a subject to be fostered, protected, enlarged, and directed. There was a personal interest in the development of school music which could never have been the case under other circumstances. In introducing music books into the various cities of the country the publishers for their own protection found it necessary to see that their material was properly taught and to this end they felt it right and, indeed, necessary to assist in the preparation of the music teachers. Summer

schools were organized for the special purpose of training teachers and at a considerable financial loss these schools were maintained for years in order to train teachers to supervise the subject. At first, these summer schools were small and a great deal of pioneer work was necessary. The publishers, however, spurred on by the growing interest in the subject and by the tradition that the development of public school music was an important element in their publishing plans, continued these schools year after year, securing as instructors the most successful teachers they could find and urging bright and talented young musicians to enter this field of work. The result of this pioneer movement on the part of the publishers may be appreciated when we realize that there is hardly a higher educational institution of prominence in the country (college, university or normal school) and hardly a music school or conservatory of consequence today, in which one will not find a more or less thoroughly organized course in public school music. Many of these institutions are now introducing summer courses, and in not a few instances are exchanging credits with the schools of various publishing houses.

For the reason previously mentioned, namely, in order that the course of music introduced into a city should be so taught that it would prove successful, the publishers discovered not only the necessity for skilfully trained teachers, but also the importance of seeing that a



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well trained teacher should be brought in touch with important positions. For many years in the early development of public school music, school committees and *even school superintendents* failed to realize the absolute necessity for specially trained supervisors. In a great many cities, the fact that a young man or woman could play the piano a little, or sing a little, was all that was necessary, plus some personal influence, to secure such a position. Such unskilled teaching as they could do naturally resulted in poor work and a consequent disfavor on the part of educators and even on the part of the public toward music in the schools. Music was often looked upon as a fad, as a thing apart from real education, and a subject to be taken up or dropped at the whim of influential members of the school committee. Such a state of affairs naturally seriously affected the commercial interests of the school music book publishers and in several instances they found it necessary to do everything in their power to see that their books were taught by skilled instructors.

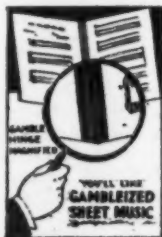
That all of these matters should have resulted in occasional abuses no one would deny. Neither would one deny that in the heat of campaigns for adoptions of books or for changes of textbooks, things may have occurred which would be regrettable. But it seems reasonable to affirm that such instances were no more a part of the campaign in the interest of public school music books than in the interests of other books. Such abuses as may have resulted from over-zeal in competition are now practically eliminated. Indeed, both the publishers and the public have come to realize that clean open

business and proper relationship with school teachers and with school officers are the surest ways to success in the advancement of school music publications. The contention that because a publishing house has aided a deserving teacher in securing a position and has thereby obligated her to use only the material of that house, is not borne out in fact. There are too many teachers throughout the country, who freely use publications from any or all concerns to make such a statement worthy of consideration. Naturally a publishing house would be slow to recommend for a position someone who is known to be more favorably disposed to the *methods advocated* by a rival publisher. Such an action would be absurd from any viewpoint.

All of these matters are well understood today by the majority of school superintendents who freely confer with the publishing houses regarding the selection of teachers. The publishing houses are glad to assist good teachers to secure positions without the payment of fee. The advantage that they derive from the superior teaching of their publications eventually compensate them. The teachers' agencies also look to the publishers for assistance in the matter of locating good teachers. There has dawned an era of higher minded competition among the publishers.

The publishers are interested in school music; they have been one of the most important factors in bringing about its present high state of development. They desire to contribute to its continuance in every legitimate way. They ask no favors, but they do wish and hope that their efforts will be understood and not misinterpreted.

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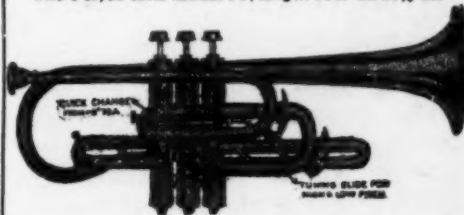
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Music in Schools and Colleges

A SELECTED BIBLIOGRAPHY

By VIVIAN GRAY LITTLE

Edited and Expanded by Peter W. Dykema

(EDITOR'S NOTE: The large amount of matter concerning the Grand Rapids meeting has left little space for this important bibliography (begun in the November issue). It will therefore be necessary to defer the complete printing of it in the Journal until next year. In the meantime a pamphlet containing all the matter will be published if there is sufficient demand. It would be sold at 10 cents a copy or \$5.00 a hundred. The editor invites correspondence from those interested.—P. W. D.)

V. TEACHERS AND SUPERVISORS-TRAINING

Abbott, A. J. Grade-teacher's relation to music in the public schools. M. T. N. A. Proceedings. 1910.

A plea for the study of music in the schools, and a standard of musical training for the teacher.

Archibald, F. W. What the average normal school accomplishes. M. T. N. A. Proceeding. 1910. p. 168.

A comparison of what the normal school does, and should accomplish.

Dykema, P. W. Music in the home and its bearing on the training of the grade-teacher. M. T. N. A. Proceedings. 1910. p. 152—163.

Discusses the pleasure and cultural value of music in the home, and considers the relation that music teaching in the schools bears to it.

Fullerton, C. A. The opportunity and the responsibility of normal schools in public school music. N. E. A. Proceedings. 1911. p. 822.

Practical discussion of the importance of music preparation on the part of the grade-teacher.

Gehrkins, K. W. Training the music supervisor. M. T. N. A. Proceedings. 1915. p. 137—147.

Discusses the need of musical pedagogy as well as musical knowledge. Outlines the training a supervisor should have as a basis for his work.

Glen, I. M. College preparation for teachers of music in secondary schools. N. E. A. Proceedings. 1915. p. 858—865.

Describes lack of musical advantages in colleges and universities; urges a college training for music teachers in sec-

ondary schools; and gives course of study in University of Washington.

Miessner, W. O. The need of correlation between the private and the public school music teacher. M. T. N. A. Proceedings. 1913. p. 154.

Treats of the psychological method of teaching music, and urges co-operation between schools and private teachers.

Ripley, F. H. The ideal supervisor. N. E. A. Proceedings. 1907. p. 851.

Outlines desirable qualities for a supervisor, and discusses his relation to principal, superintendent of schools, school board, and the public.

Vance, W. M. Music in the schools from the viewpoint of the superintendent. N. E. A. Proceedings. 1908. p. 840—844.

Emphasizes the importance of having a thoroughly trained supervisor.

Wetzell, W. A. Hints to supervisors. N. E. A. Proceedings. 1913.

Logical and practical suggestions for supervisors. Also speaks of the value of teaching the use of instruments to children in the grades.

..... What should be expected from the normal school? N. E. A. Proceedings. 1908. p. 862.

Wright, Francis, together with Ralph Baldwin and C. A. Fullerton. Efficiency in music teacher and practice tests of the home. M. S. N. C. 1914. p. 29—58.

A study of the purposes and methods of testing music instruction together with a discussion of the aims of music in the public schools. The latter topic gave rise to a spirited general discussion which is reproduced.

(To be continued.)



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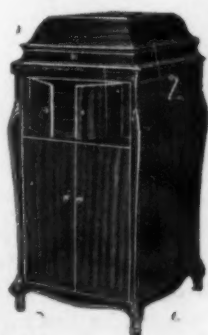
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INSTRUMENTAL MUSIC IN OUR PUBLIC SCHOOLS

By GLADYS ARTHUR BROWN.

(EDITOR'S NOTE: This is the third and final installment of Miss Brown's paper, begun in our November number.—P. W. D.)

In the Music Supervisors' Journal for January, 1915, Bessie M. Whitely, Kansas City, Missouri, gives some of the results of a questionnaire which she sent out in reference to the establishment of orchestral practice in the elementary schools. To her query, "What is the most encouraging feature of the work?" she quotes the following answers:

"1. Its social feature."

"2. Giving encouragement to young soloists."

"3. The love which it creates for music in the community."

"4. Arousing interest of all the pupils in the school, hundreds of applications for instruction being received."

"5. It gives the pupils—especially the boys—the right kind of emotional reaction at the right age."

"6. The general interest in music aroused especially among the larger boys."

"7. Subsequent musical activity—especially orchestral work — after leaving school."

"8. Developing the positively musical children and inducing the negatively musical to attempt more than they otherwise would."

"9. It is wonderful the number of boys and girls who are beginning lessons on some instrument, just that they may join the school orchestra. I could tell of many boys who have been kept in school, or whose attendance has been made regular on this account."

This last statement is one that should not be lightly passed over in

these days when so small a per cent of our children pass beyond the grades. Sociology proclaims the union of the school with life outside to be the solution of the problem, a combination which will be brought about by the gradual reorganization of our time-worn curriculum and methods of instruction in accordance with modern ideas. And if music shows power to stimulate social qualities, its equality with other subjects in the curriculum should be given serious consideration by principals throughout the Country. If it has possibilities of stimulating culture and refinement, diligence and active interest in the life of the community, the conducting of a school orchestra has its ethical obligation as well as the teaching of interpretation of a piece of literature or the epochs of history or biography. What an opportunity and how great a responsibility is taken up by the supervisor, with the introduction of instrumental music into the school!

Mr. Paul Stoeving, a teacher of the violin classes in the New York City Public Schools, says in justification of the careful, seemingly slow progress of the beginners, "I believe in working slowly at first, forming a correct foundation and always striving for the artistic effect. Otherwise there will come a time when progress will be impossible until certain fundamental wrong habits have been corrected." Such training in methods of work is invaluable. And when asked about his personal success with the classes in the grades

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he says, "Ah, your American children are so unrestrained! Their sense of freedom puts me to the great difficulty of keeping them in order every minute. Not so much can be accomplished. In England the children learn to obey at home and more is accomplished in class." When I asked him about the interest manifested in the work in the grades, he said that they are very eager especially to know their marks for the work. The parents in many cases seem to expect more rapid progress, but the allowance of one period a week is not adequate for rapid progress, especially at the very first lessons, when one lesson every day or every other day gives the best results. As the greatest benefits derived, Mr. Stoeving mentioned, (1) keeping the children out of the public entertainment houses, off the street for a time, and (2) bringing music into the home more and more as ability and increasing enjoyment advance together.

Miss Ada Bicking, Evansville, Ohio, tells in an article which appeared in "The Evansville Courier" for April 16, 1915, what results she sees and expects from the violin classes, wind and string classes, fife and drum corps, which she has formed the past year among the school children of Evansville:

"The first three months' work has already brought results. The purpose of these classes has been fulfilled beyond the hopes of its promoters. Children have been kept off the street in those street-witching hours right after school when it is hard to fulfill the rock-bound parent's commands."

"Musical appreciation is bound to come.... When the child becomes a

music maker he begins to realize what good music means."

"Team work and all that comes therefrom is one of the features of the "after school music classes"....

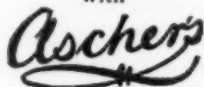
"Community music will be developed as a natural outgrowth of these classes. Music is now felt to be one of the practical subjects of the public schools. Community music and life are growing out of it. Church services, Sunday schools, plays, athletic meets, conventions, all sorts of entertainments are preluded by music in some form, furnished by the choir, orchestra, pipe-organ, glee clubs, quartets or the band. The "after school music classes" are making long strides in developing the sort of community music which can best serve the people of Evansville."

Professor Charles Farnsworth, in his address before the M. S. N. C. in March, 1914, cites the popular objection made by the heads of educational work to giving credit for such work. "They say, 'You can hardly expect us to give credit for such work', and he goes on to show that it has been the lack of proper methods in practicing and low standards in general which has caused the work to be held in such low esteem. In creditable instrumental work as in other subjects "the intention in what is done becomes the important factor."

Professor Farnsworth goes on to say: "Emphasis is thus being placed on the proper attitude of thought and concentration, demanding that the pupil be intelligent with reference to what he is about, possessing a consciousness of the relation of the details of what he is practicing to the larger concepts of what he wishes to do. *The Will to Practice* becomes the important factor of the problem.

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Los Angeles, Cal. Jennie L. Jones, Supervisor

It is with pleasure that I write a few words concerning the music we are using, which is published by Emil Ascher. An orchestra department has been in existence in the Elementary Schools of Los Angeles, for six years; very small in the beginning now consisting of nearly one hundred orchestras with over twelve hundred boys and girls from 6 to 14 years playing in them. Naturally it is difficult to obtain music simply and properly orchestrated for such young players. Mr. Ascher has been to us an interested and helpful friend, seeing and fulfilling our needs by simplifying and rearranging many numbers hitherto impossible to use. We are very proud indeed of a bright, snappy march written by Mr. Ascher for and dedicated to us entitled, "Our Boys and Girls of California."

JENNIE L. JONES,

Head of Orchestra Department of Los Angeles Elementary Schools.

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This demands the highest exercise of the teacher's art. A teaching technique is demanded undreamt of by those who approach technique from the formal side."

Farnsworth goes on, "There is a place for formal drill in forming those co-ordinations that are to be put into active use, through a feeling for necessity. . . . For example, the isolation of scales, arpeggios, and chords, as such, and playing them over continuously, is an essential stage in the acquirement of technique." When the technique has been acquired, the attention may pass on into more complex control "with reference to dynamics, phrasing, and relation of larger groups," and the will to practice is focused upon the expression of the beautiful by means of the acquired skill.

This aim, to accomplish the thing and to express its beauty to others, is what gives incentive to practice and makes instrumental work worth while. Miss Earhart says of skill in "Types of Teaching," "It is commonly more sincere and less tainted with ostentation. . . . The taste for workmanship—the impulse to do the job as it should be done, making a first-rate product by fit means—is one of the most easily developed, but also one of the best virtues." (Chapter on Technique.) With the cultural effect affirmed and the new value established, the great demand is for teachers who are competent to take charge of the musical instruction of the younger generation. Teachers who realize the dangers and the newly-discovered possibilities of their work. There will be an opening for many new teachers as the department grows throughout the Country; and those teachers who

have been long in the field must keep awake to the benefit to be derived where discussion is the hottest; to meet the just demands of educators; and to keep apace with the latest ideas which the majority are recognizing. They must be willing to give these new ideas the trial which they deserve, must keep the highest standards of achievement as ideals in full view, and must keep in close sympathy with the needs of their pupils and of the community through the pupils.

The following lines on "Work" from Henry Van Dyke's "Three Best Things" might well be the inspiration of the thoughtful teacher whose work is her joy and all-absorbing interest:

"Let me do my work from day to day,
In field or forest, at the desk or
loom,

In roaring market place or tranquil room,

Let me but find it in my heart to say,

When vagrant wishes beckon me astray,

This is my work; my blessing, not my doom;

Of all who live, I am the one by whom

This work can best be done in the right way.

Then shall I see it not too great, nor small

To suit my spirit and to prove my powers;

Then shall I cheerful greet the laboring hours,

And cheerful turn, when the long shadows fall

At eventide, to play and love and rest,

Because I know for me my work is best."

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(EDITOR'S NOTE: To its lists especially for High School orchestras published in our three preceding issues, the committee appointed at the Lincoln meeting, now adds this list of orchestra music for use in the elementary schools, compiled by Miss Jennie L. Jones, Supervisor of Orchestral Music in the Elementary Schools of Los Angeles, California. The entire subject matter of these published lists will be thoroughly discussed in one of the Round Table Topics at the coming Grand Rapids meeting. P. W. D.)

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*Cadets' Drill	
*Bugle Boy	
*Return of the Volunteers	
Yankee Boys	
Record—	
Wien bleibt Wien	} Jenkins & Sons, Kansas City.
*Norma	
American Conquest	
*On the Wing	Jenkins & Sons, Kansas City.
‡Snow Boy: Matinee	} Fillmore Brothers, Cincinnati, Ohio.
The Jonares: Fort Royal	
‡Loyal Guards	Quinke, Los Angeles.
‡Co-ed: School Life	Samuel Fox, Cleveland, Ohio.

WALTZES

Woodland	} Jenkins & Sons, Kansas City.
Reign of Roses	
Dawn of Beauty	
Fleur d' Amour	Jacobs, Boston.
Dream: Lola: Lilac	Emil Ascher, New York.
Simplicity	Gearen Pub. Co., Chicago.
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